Art Gallery of Ontario

Circulating Exhibition Catalogue 1969-70

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Foreword

With this catalogue the Art Gallery of Ontario presents a new circulating exhibition program. In planning these exhibitions, attention has been given to suggestions sent in by exhibiting centres indicating their requirements. Although it was not possible to implement all the ideas presented to us, we have endeavoured to enlarge the concept of the exhibition, making them considerably more effective and informative.

In addition to offering works from the Art Gallery of Ontario's permanent collection, we have commissioned a major show on art relating to architecture. Some of the exhibitions now include films, more catalogues are offered, and there are teaching exhibitions designed especially for schools.

Regional workshops are being planned to provide an opportunity for us to meet and exchange ideas with representatives of those centres receiving our circulating exhibitions. Through these meetings we hope to establish a cooperative basis for the continued expansion of our service in the Province of Ontario.

William J. Withrow
Director
Art Gallery of Ontario

Calendar 1969

January

Sun		5	12	19	26	
Mon		6	13	20	27	
Tues		7	14	21	28	
Wed	1	8	15	22	29	
Thur	2	9	16	23	30	
Fri	3	10	17	24	31	
Sat	4	11	18	25		

February

Sun		2	9	16	23	
Mon		3	10	17	24	
Tues		4	11	18	25	
Wed		5	12	19	26	
Thur		6	13	20	27	
Fri		7	14	21	28	
Sat	1	8	15	22		

March

Sun		2	9	16	23	30
Mon		3	10	17	24	31
Tues		4	11	18	25	
Wed		5	12	19	26	
Thur		6	13	20	27	
Fri		7	14	21	28	
Sat	1	8	15	22	29	

April

Sun		6	13	20	27	
Mon		7	14	21	28	
Tues	1	8	15	22	29	
Wed	2	9	16	23	30	
Thur	3	10	17	24		
Fri	4	11	18	25		
Sat	5	12	19	26		

May

Sun		4	11	18	25	
Mon		5	12	19	26	
Tues		6	13	20	27	
Wed		7	14	21	28	
Thur	1	8	15	22	29	
Fri	2	9	16	23	30	
Sat	3	10	17	24	31	

June

Sun	1	8	15	22	29	
Mon	2	9	16	23	30	
Tues	3	10	17	24		
Wed	4	11	18	25		
Thur	5	12	19	26		
Fri	6	13	20	27		
Sat	7	14	21	28		

July

Sun		6	13	20	27	
Mon		7	14	21	28	
Tues	1	8	15	22	29	
Wed	2	9	16	23	30	
Thur	3	10	17	24	31	
Fri	4	11	18	25		
Sat	5	12	19	26		

August

Sun		3	10	17	24	31
Mon		4	11	18	25	
Tues		5	12	19	26	
Wed		6	13	20	27	
Thur		7	14	21	28	
Fri	1	8	15	22	29	
Sat	2	9	16	23	30	

September

Sun		7	14	21	28	
Mon	1	8	15	22	29	
Tues	2	9	16	23	30	
Wed	3	10	17	24		
Thur	4	11	18	25		
Fri	5	12	19	26		
Sat	6	13	20	27		

October

Sun		5	12	19	26	
Mon		6	13	20	27	
Tues		7	14	21	28	
Wed	1	8	15	22	29	
Thur	2	9	16	23	30	
Fri	3	10	17	24	31	
Sat	4	11	18	25		

November

Sun		2	9	16	23	30
Mon		3	10	17	24	
Tues		4	11	18	25	
Wed		5	12	19	26	
Thur		6	13	20	27	
Fri		7	14	21	28	
Sat	1	8	15	22	29	

December

Sun		7	14	21	28	
Mon	1	8	15	22	29	
Tues	2	9	16	23	30	
Wed	3	10	17	24	31	
Thur	4	11	18	25		
Fri	5	12	19	26		
Sat	6	13	20	27		

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January

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Mon	2	9	16	23	
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Handling of Exhibits

This is a continuing exhibition program and its success has been built on the good will of the exhibiting centres. The exhibitions are in great demand, and after they leave the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, repair of minor damage, reporting of serious damage and prompt shipment of the show to the next centre are your contribution to the continued success of the program. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions.

Unpacking

1 Unpack indoors.
2 Remove exhibits carefully from the crates and note any damage on the Condition Report.
3 Place exhibits upright against the wall, never flat on the floor. Ensure that there is no pressure directly on the surface, and whenever possible use corrugated cardboard as dividers.
4 Replace in the crate any movable parts such as trays and slots, and do not remove nailed spacers.
5 Return packing material to the case from which it was removed, and re-attach bolts and screws to the case.
6 Store cases in a dry place.
7 Please use anti-static material or windex for cleaning the *perspex*.

Serious damage should be reported immediately by telephone to the Art Gallery of Ontario 363-3485, Extension Branch.

Packing

1 Check condition of the crates and make minor repairs if necessary.
2 Do not remove hanging wire or hooks.
3 Do not fail to re-pack the exhibits in the order indicated on the packing instructions on the lid of the case.
4 Where perspex is used *do not tape*.
5 Replace lids of crates with screws, do not use nails.
6 Remove the old address label, and make certain the new label is firmly attached to the case.

General Information

Booking

Exhibitions will be booked in order of application and will be included in a regional circuit, established as a direct shipping route. This procedure is necessary to minimize delays due to shipping transfers and to ensure prompt arrival at the exhibiting centre several days before opening date. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged.

Exhibit Period

Exhibitions are offered for a three week period. If the exhibition is held beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before opening date, you are requested to telephone the Art Gallery of Ontario, 363-3485, Extension Branch.

Condition of Rental

A signed confirmation of agreement is requested from the exhibiting centre. This is a commitment to book the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to complete a Condition Report on arrival of the exhibition, and a Publicity and Attendance Report on its departure.

Insurance

Exhibitions are covered by an all-risk wall to wall insurance. However, this policy does not cover cases of negligence for which the borrower will be held responsible. Any serious damage should be reported immediately to the Art Gallery of Ontario.

Shipping

All shipments of exhibitions are from 'door to door' only, and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre.

Fees

The rental fee stated in the catalogue covers all costs of organization, insurance, and shipping. Where catalogue-folders, posters or films are included with an exhibition, these costs are absorbed in the fee charged.

Exhibit Design

In some cases, a display plan or sequence of hanging will be included in the kit. This is offered to assist those centres with a shortage of staff and a limited time for hanging. Please note that the space requirement given in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the minimum space required for the exhibition.

At the time of printing, some of the new exhibitions listed in this catalogue are not yet completed. Therefore it is not possible to give an accurate estimate of exhibit space required or of the number of crates. However, we have made every effort to be as precise as possible, and at a later date the exact dimensions will be given on the exhibitions marked (*).

Sale of Works

Any enquiries regarding sale of works in an exhibition should be directed to the Art Gallery of Ontario (Extension Branch) and no work may be

removed from the exhibition until completion of the circuit.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters and press releases.

Lectures

The Art Gallery of Ontario is unable to offer aid in the form of grants for speakers' fees or travel expenses. All requests for such assistance should be directed to the Province of Ontario Council for the Arts, 151 Bloor Street West, Toronto. However, the Art Gallery of Ontario offers an information service on speakers, demonstrators and judges available in the Province of Ontario, and on request will act as liaison in arranging lectures for a centre.

Crafts

All requests for exhibitions of crafts should be directed to the Youth and Recreation Branch, Department of Education, 559 Jarvis Street, Toronto.

Films

This year films have been included with some of the exhibitions, and we welcome your comments on this new departure. For rental of films other than those provided by the Art Gallery of Ontario, please contact Mrs. Dorothy Macpherson, Canadian Centre for Films on Art, Box 457, Ottawa 2, Ontario.

Slides

Slides may be borrowed from the Audio Visual Library at the Art Gallery of Ontario, Grange Park, Toronto 2B, Ontario.

Catalogues

Special catalogues will be available for sale with some of the major exhibitions. These will not be included in the fee, but may be ordered separately and the centre will be invoiced according to the number sold. Catalogue-folders are included in the fee.

Education and Extension Department
Art Gallery of Ontario

Director:	Mr. William C. Forsey
Extension Officer:	Mrs. Claire Haggan
Scheduling Manager:	Mrs. June Clark

Art for Architecture–Walls

Planned around the architectural theme of the **Wall**, this is a visually dramatic presentation of a unique exhibition. Leading artists and craftsmen were drawn together in response to the challenge of creating an environment of 'walls', and were free to explore the aesthetic and psychological impact of the 'wall' within and beyond structural necessity.

The exhibition is in three sections: twelve wall hangings; five illuminations; and fifteen separate walls designed by painters, sculptors and ceramists. Among the artists represented are Michael Snow, Ted Bieler, Micheline Beauchemin, Mariette Vermette, Harold Town, Gerald Gladstone, Merton Chambers, Gerald Tooke, David Bolduc, Michael Hayden, Zbigniew Blazeje, Peter Kolisnyk and Walter Redinger. With imagination and ingenuity they explore a wide variety of materials and techniques, including plastics, ceramics, glass, illuminations and textiles.

There is a special catalogue with photographs, plans, and statements on the 'wall' by the artists, as well as an introduction by Anita Aarons, Allied Editor of 'Architecture Canada', who organized and coordinated this exhibition.

Space:
The exhibition is designed to adapt to the various major exhibiting centres, and a complete design and floor plan will be sent in advance to facilitate installation.

The entrance to the exhibition will feature a specially designed 'Poster Wall' of graffiti (6 ft. x 9 ft.) leading into a blacked out environmental passage (approximately 20 ft. x 8 ft. x 8 ft.) which contains the illuminations. Beyond this passage will be displayed the 15 separate walls (6 ft. x 9 ft.) and 12 wall hangings (8 ft. x 3 ft. and 8 ft. x 4 ft.), forming their own environment on open box-like space modulators.

Weight:
The exhibition will be delivered by truck, uncrated, except for the tapestries and batiks.

Fee:
To be determined

Organized by Anita Aarons
in co-operation with the Art Gallery of Ontario

Architecture

1

Early Ontario Architecture

Good architecture of the past is a heritage to be cherished, and this exhibition is designed to show the character of pioneer settlement in Ontario. The area chosen to illustrate this is Niagara-on-the-Lake, a town which still retains the charm of its colonial past.

There are photographs of buildings, as well as street and architectural detail, and the accompanying text describes the style elements which were so much a part of early Canadian architecture. Some of the atmosphere of Ontario life in the 19th Century is evoked by this exhibition.

There are twenty-two panels (26 in. x 32 in.) of photographs and text.

Space:
22 panels
120 running feet

Weight:
1 crate
120 lbs.

Fee:
$20.00

Organized by the Art Gallery of Ontario in cooperation with the Architectural Conservancy of Ontario

Architecture

Ontario Architecture: Design Awards

Seen in this exhibition are photographs of award winning buildings, in a competition held annually to raise the standards of architectural design and masonry craftsmanship in Ontario.

Sponsored by the Ontario Masons Relations Council, these 1968 design awards were given to a school in Peterborough and one in North York; a library in Toronto; a laboratory in Bramalea; an administration building in Kitchener; a univeristy building in Waterloo and a church in London. All the buildings are of brick, and illustrate the beauty that is inherent in masonry construction when applied to public buildings with craftsmanship and imagination. The photographs were taken by leading architectural photographers and are mounted on twenty panels (24 in. x 46 in. and 24 in. x 62 in.).

Space:
20 panels
100 running feet

Weight:
1 crate
125 lbs.

Fee:
$20.00

Organized by the Ontario Masons Relations Council

Fundamentals of the Visual Arts

The foundation or first year course at the Ontario College of Art is a necessary prerequisite for students enrolling in the four year Diploma program and provides a comprehensive training in the fundamental principles, techniques and historic background common to the visual arts.

In addition to the regular academic study of the history of art, the foundation course includes a study of two- and three-dimensional design; lettering; still life and composition; drawing from life, and from the costumed figure; field research; material arts; museum research and perspective. This exhibition shows the problems encountered by students in the process of learning.

There are thirty panels (30 in. x 40 in.) protected with acetate and ready for hanging.

Space:
30 panels
150 running feet

Weight:
2 crates
200 lbs.

Fee:
$30.00

Organized by the Ontario College of Art, Toronto

The Art Student

The Student Sculptor

This exhibition is a representative photographic record of student sculpture produced by the Ontario College of Art. The examples illustrated show work in most of the traditional materials as well as many of the newer contemporary methods of expression; three pieces of medium sized sculpture accompany this photographic record. There are twenty-four panels (30 in. x 40 in.) of varying colours; seventy-five photographs are mounted on the panels and two are the full size of the panel. They are matted, covered with acetate and are ready for hanging.

Space:
24 panels
150 running feet

Weight:
1 crate
100 lbs.

Fee:
$20.00

Organized by the Ontario College of Art, Toronto

Canadian Profile

The Notman collection of photographs

Taking a photograph in Notman's day was a difficult task demanding infinite patience and resourcefulness. Equipment was cumbersome and fragile, exposures were up to five minutes and subjects were held in posing stands with clamps for head and arms. Sometimes elaborate studio sets were built with artificial snow, rocks and trees as background for a portrait study.

William Notman came to Canada in 1856 at the age of thirty, settled in Montreal and opened a portrait studio. Spending much of his time documenting the contemporary scene, he photographed fishermen and carters, men cutting ice on the river and lumberjacks at work in the woods; in addition he produced an impressive series on Niagara Falls.

This exhibition is of seventy-four rare photographs from Notman's collection taken in the years 1863 to 1910. They are grouped under the themes: From Sea to Sea; The Lumberjacks; Sweep Over The Eastern Forests; Montreal: Seaport and City; The Railways Confirm the Nation; The Prairies: Cattle, Wheat and Growing Towns; and The People.

Space:
74 mounted photographs
150 running feet

Weight:
6 crates
400 lbs.

Fee:
$30.00
includes 250 catalogues

Lent by the Notman Archives, McCord Museum, McGill University, Montreal

Canadiana

3

City Views of Early Canada

From the beginning of the eighteenth century, a continuous succession of capable draughtsmen have set down their observations in accurate and detailed sketches and paintings which supplement the written history of Canada.

The prints in this exhibition are reproduced from drawings and water colours and are records of city views in the years 1854-1884. Halifax, Saint John, N.B., Montreal, Kingston, Toronto, Hamilton, Galt and London all come alive, as seen by the topographers who documented life in early Canada. The finest of these are three lithographs by Edwin Whitefield, a water colourist and draughtsman of great ability whose series of American and Canadian cities were among his most important work.

There are ten prints, covered with acetate and ready for hanging.

Space:
10 prints
60 running feet

Weight:
1 crate
75 lbs.

Fee:
$20.00

Lent by the Canadiana Department of the Royal Ontario Museum, Toronto

Canadiana

3

The Face of Early Canada

Authentic contemporary pictures of places, events, and the life and occupation of the people, are an important source of information and are documents of the greatest historical value.

In these twenty-five prints we have a glimpse of eighteenth and nineteenth century life in Canada as recorded by the best artists and topographers of the day. We see Cornelius Krieghoff's French Canadian habitants playing at cards; Captain Hervey Smyth's view of Gaspé Bay; sketches in the Canadas by Coke Smyth, drawing master to the family of the Earl of Durham; and the views of Halifax by Richard Short, purser on H.M.S. Orange, whose engravings are among the finest sets of historical prints ever produced.

All the prints are framed, protected with plexiglass and are ready for hanging, the sizes varying from 24 in x 32 in. to 28 in. x 36 in.

Space:
25 framed prints
110 running feet

Weight:
3 crates
300 lbs.

Fee:
$25.00

Lent by the Canadiana Department of the Royal Ontario Museum, Toronto

Killaly, Alicia (attributed to)
Captain Buzbie and Miss Muffin on a picnic to Montmorenci Falls: coming down is easier, but more dangerous
Lithograph (one of a series of six)
From *Winter Life in Canada*
lent by the Canadiana Department, Royal Ontario Museum

Canadiana

3

Winter Life in Canada: 1830-1880

Tandem meetings, sleigh rides, skating, ice boats, and the Royal Mail crossing the ice are shown in these charming prints of winter life in Canada over a hundred years ago.

In a series entitled 'A Picnic to Montmorenci' by an artist with a sense of humour and a tale to tell, we see Captain Buzbie driving Miss Muffin to Montmorenci Falls for an outing; we also see sugaring in Quebec, a sleigh scene on Toronto Bay, and many other events representing the winter life people enjoyed in the years 1830-1880. These twenty-two scenes are by topographers and artists who worked mostly in wash and line, and their pictures were either lithographed or engraved and then sold as a series, or published in book form by Canadian and American firms.

Space:
22 framed prints
120 running feet

Weight:
3 crates
300 lbs.

Fee:
$25.00

Lent by the Canadiana Department of the Royal Ontario Museum, Toronto

Batiks
by Canadian artists

Batik is one of several ancient 'resist' art forms on textile, originating in Indonesia and the far east. In this century it has had one revival in the 'Art Nouveau' period, and in recent years has enjoyed a world wide renewal of interest. Batiks are now being used more frequently as a decorative art form in architectural space. This exhibition consists of batiks by Canadian artists from coast to coast.

There is a catalogue with an introduction on the history and technique of batik, written by Helen Gregor, Head of Textiles, Ontario College of Art; also brief biographies of the artists. The batiks are ready to hang and rods are included.

All the batiks are lent by the artists or collectors.

(*) **Space:**
150 running feet

Weight:
2 crates
100 lbs.

Fee:
$35.00
includes 250 catalogues

Organized by the Art Gallery of Ontario in co-operation with Helen Gregor

Patterns and Texture

In these remarkable photographs, Jekabs Zvilna, a Latvian architect, has employed the natural forces of gravity, surface tension and compression, to achieve images which evoke the universal order and rhythm of nature.

Zvilna creates flow patterns and configurations by coating small 2 in. x 3 in. sheets of glass with carbon black and then flowing solvents over the surface. The evaporation of the solvent produces surface tensions which crack the carbon and make rich patterns. He may cover the coated glass with another sheet and circulate solvent or oil between them, and this rotation produces a spiral pattern which resembles a galaxy.

This exhibition designed by Zvilna is of eight large (38 in. x 48 in.) and twelve small (20 in. x 24 in.) photographic enlargements of these fascinating carbon-oil designs. There are two panels of explanatory text and a title panel.

Space:
20 mounted photographs
100 running feet

Weight:
2 crates
300 lbs.

Fee:
$20.00

Organized by Jekabs Zvilna

Stratford Festival

The exhibition designed by Robert Ihrig, Director, Rothmans Art Gallery of Stratford is intended to illustrate the many areas of theatre influenced by the visual arts. Examples of costume designs from past productions of the Festival as well as actual costumes and properties point up the ingenuity and craftsmanship of the production staff of this theatre.

Descriptive photostats and photographs on panels are added to complete this visual and tactile exhibit. An exhibition installation plan is included.

Space:
100 running feet

Weight:
4 crates
300 lbs.

Fee:
$35.00
includes slides of Festival productions from 1953 to the present

Organized by Robert Ihrig

Across Canada in Water Colour
Dainis Miezajs

Dainis Miezajs was commissioned in 1967 by the late Douglas Duncan, founder of the Picture Loan Society, Toronto, to travel across Canada and create a visual record in water colour of the geographical aspects of this country.

This exhibition of thirty-five water colours is a selection from the many paintings Dainis produced on his travels from Newfoundland to British Columbia. His very special and unique water colour treatment give a dream-like quality to all the paintings, from 'Ruins, Chilkoot Trail', 'Abandoned Homestead: Ontario'. 'Hedley Mines: British Columbia' to 'Springtime: Quebec'. Dainis has an instinctive sense of design, and through his personal vision rugged landscapes are transformed into serene compositions. All the works are 32 in. x 39 in. and a catalogue is available.

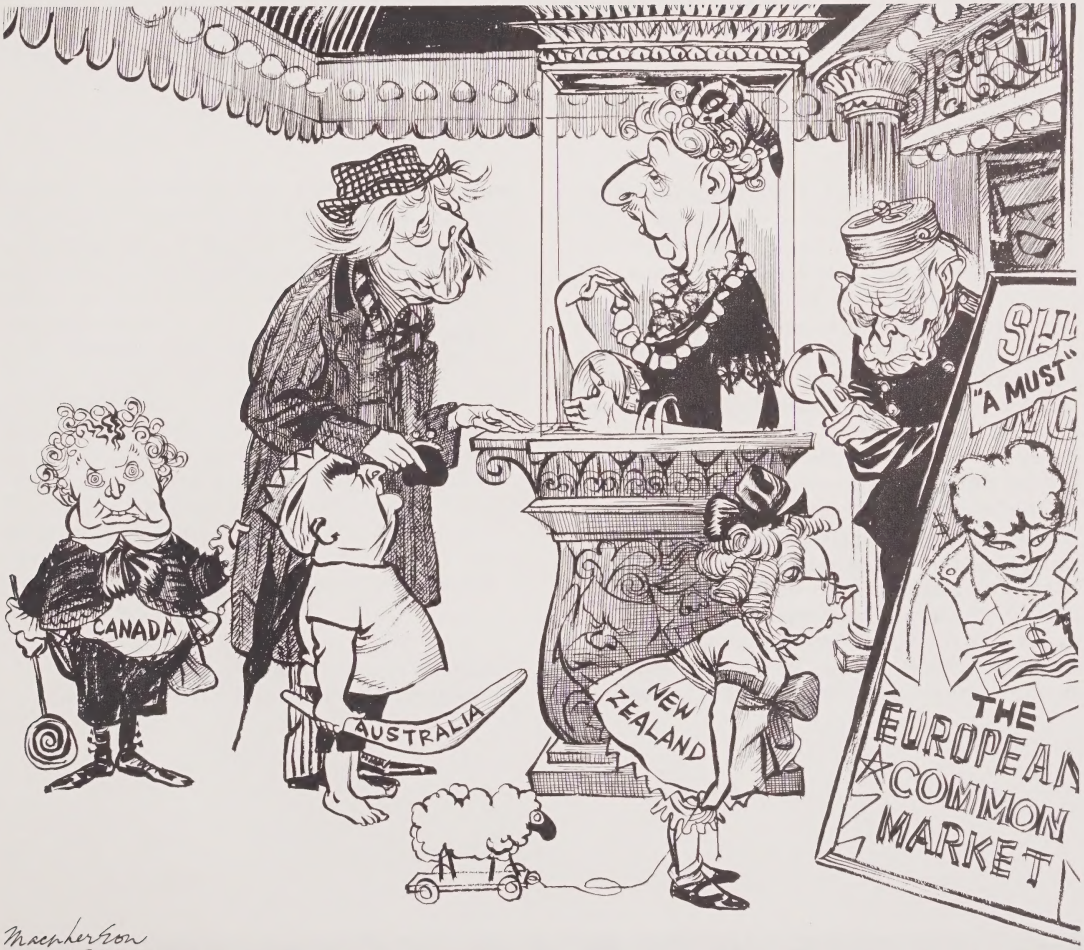
Space:
35 framed paintings
200 running feet

Weight:
4 crates
800 lbs.

Fee:
$50.00
includes 250 catalogues

Lent by Dainis Miezajs

Macpherson, Duncan
'Take it or leave it, no special rate for kiddies'
Ink drawing
11 in. x 13 in.
From *Canadian Cartoon and Caricature: 1849-1969*
organized by the Art Gallery of Ontario
in co-operation with Mazelow Gallery, Toronto



Canadian Cartoon and Caricature: 1849-1969

This exhibition is a survey of the Canadian cartoon and caricature from its earliest publication in the 19th century to the present day. With insight and satirical humour the artists lampoon the men, politics, and social trends of the day.

Seen here is a delightful record of Canadian history during this period of development (1849-1969) as well as a biting commentary on world events. There are over eighty original drawings by artists including: J.W. Bengough, Henri Julien, A.G. Racey and Duncan Macpherson, and more than half the exhibition is devoted to current cartoons by artists from coast to coast.

An introductory panel gives a brief history of the cartoon, and for comparison, there are photostats of work by Daumier, Goya and Rowlandson. All the cartoons are matted, protected with acetate and may be displayed in sequence following a design plan. There will be a special catalogue with an introduction on the history of the cartoon.

(*) **Space:**
200 running feet

Weight:
3 crates
250 lbs.

Fee:
$200.00

Organized by the Art Gallery of Ontario in co-operation with Mazelow Gallery, Toronto

Canadian Drawings and Water Colours
19th and 20th centuries

Canada has a tradition in drawing and water colour which can be traced to the early days of discovery and settlement. Today it is recognized that drawing and water colour techniques have played an important part in the development of the visual arts in Canada.

This exhibition from the collection of the Art Gallery of Ontario illustrates the remarkable maturing of these media from the mid-19th century to the present, and gives a broad representation of Canadian painting since Confederation. There are forty-one works by artists including Daniel Fowler, Otto Jacobi, C.W. Jefferys, L.R. O'Brien, J.W. Morrice, Horatio Walker, F.H. Varley, A.Y. Jackson, Arthur Lismer, Emily Carr, David Milne, Paul-Emile Borduas, Jack Bush and Harold Town.

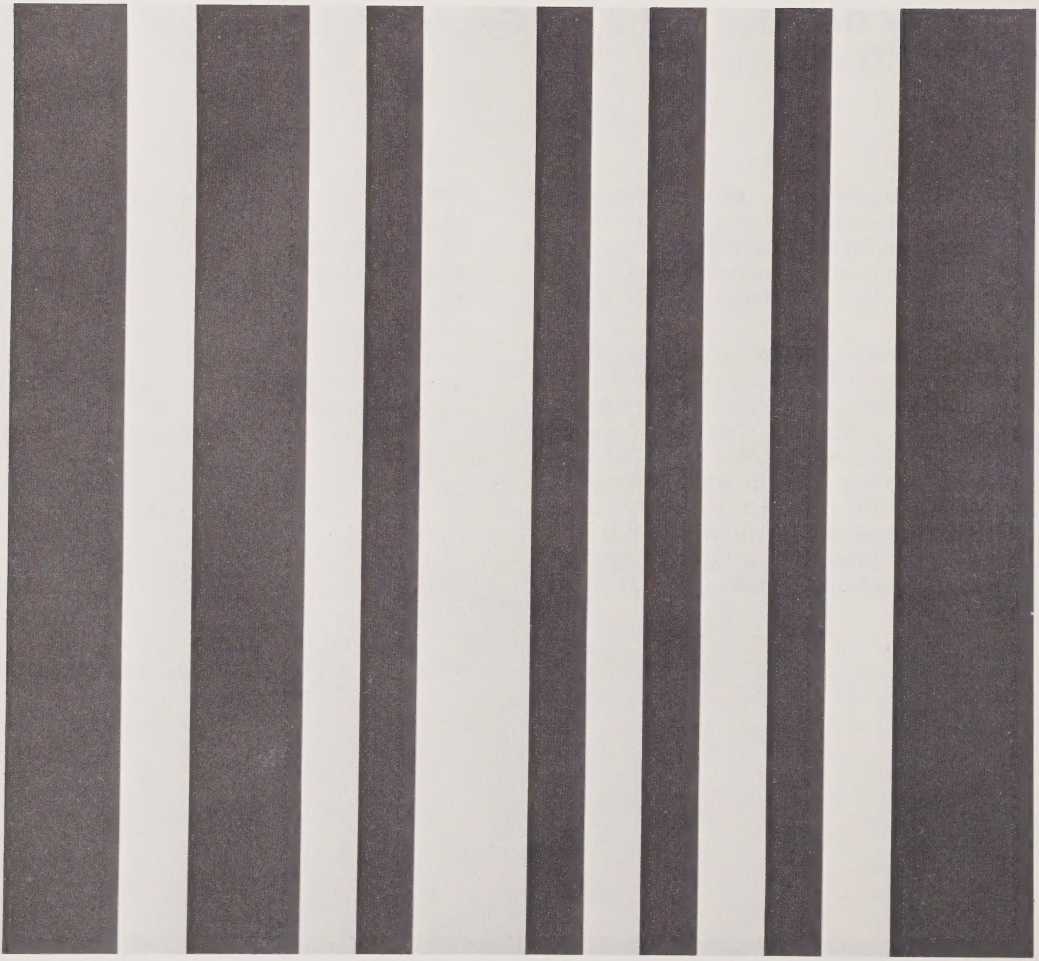
Space:
41 works
175 running feet

Weight:
5 crates
400 lbs.

Fee:
$125.00
includes 250 catalogues

Organized from the collection of the Art Gallery of Ontario

Molinari, Guido
Multinoir 1962
Acrylic on canvas
45 in. x 49 in.
From *Canadian Painting of the Sixties*
organized from the collection of the
Art Gallery of Ontario



Canadian Painting of the Sixties

This exhibition of twenty-five paintings selected from the collection of the Art Gallery of Ontario illustrates a wide range of expression from magic realism and abstraction to optical art.

While not aspiring to be a comprehensive survey of a decade of painting, the exhibition clearly shows why Canadian artists have achieved world-wide recognition and a significant position in contemporary art.

Some of the works included are the figurative paintings of John Chambers and William Kurelek, a shaped canvas by Jerry Santbergen, a fluorescent structure by Zbigniew Blazeje, the galaxy paintings of Gerald Gladstone, the abstract illusionism of Reg Holmes, and a word picture by Greg Curnoe.

(*) **Space:**
25 paintings
260 running feet

Weight:
The exhibition will be delivered uncrated, by truck

Fee:
$175.00

Organized from the collection of the Art Gallery of Ontario

Bison, Giuseppe Bernardino
Knight in Armour 17th C.
Pen and brush drawing in sepia
12 3/8 in. x 8 3/8 in.
From *Four Centuries of Master Drawings*
organized from the collection of the
Art Gallery of Ontario

Four Centuries of Master Drawings

16th to 20th centuries

Drawing is the most spontaneous and direct of artistic processes, as revealed in this exhibition of forty master drawings from the collection of the Art Gallery of Ontario.

Through the centuries drawings have become more important, both as records of the exact path an artist follows to reach his desired end, and as aesthetic products in themselves. This exhibition is extraordinarily well-rounded in terms of date, ranging from the late Renaissance to Henry Moore. The technique extends from the controlled 'realistic' drawing of the Baroque to the fantasies of Surrealism. Subject matter also varies: religious themes, seascapes, portraits, studies of women, all are found here, and these variable qualities are united by the use of the drawing medium.

Some of the gems in the collection are Bison's 'Knight in Armour', a page from Delacroix's 'North African Sketchbook' and Giacometti's 'Interior: 1954'. There will be a special catalogue.

(*) **Space:**
40 framed drawings
150 running feet

Weight:
3 crates
250 lbs.

Fee:
$150.00

Organized from the collection of the Art Gallery of Ontario

O.S.A. Members '69
Ontario Society of Artists

This exhibition is a collection of twenty-five paintings by members of the Ontario Society of Artists. A wide range of subject and technique is represented in this selection: landscape, figure, still life and non-objective. All these paintings are current works by the members, and the exhibition offers an opportunity to see how the artists approach diverse subjects in a variety of ways.

All the paintings are framed, the maximum size is 20 in. x 24 in., and there is a catalogue of the show with brief biographies of the artists.

(*) **Space:**
25 framed paintings
150 running feet

Weight:
4 crates
400 lbs.

Fee:
$40.00
includes 250 catalogues

Lent by members of the Ontario Society of Artists

Artist aged five: Japan
Rain in The Street
Watercolour
14½ in. x 20½ in.
From *Through the Eyes of Youth*
organized by the Art Gallery of Ontario
in co-operation with Betty Nickerson

Through the Eyes of Youth

paintings by young people from twenty countries

Through the eyes of youth we see man's major concerns: his family, the community, his love of the land and of animals, and we see him in moments of celebration as well as at work and play. This charming exhibition is divided into themes, with over one hundred paintings by young people between the ages of six and sixteen.

The young artists from many parts of the world, paint their surroundings with freshness, honesty, humour and remarkable insight. This selection includes works from Italy, Japan, India, Egypt, Yugoslavia, Russia, Australia, Ghana, Czechoslovakia, Hungary, the United States and Canada.

The exhibition will delight people of all ages, but young viewers particularly will feel a kinship with the artists, recognizing that others of a similar age have skills and perception very much like their own. There is a catalogue with an introduction by Betty Nickerson, author, lecturer and sociologist, who has lent part of her collection, especially selected for this travelling show. The paintings are mounted on panels and free standing screens, ready for display. Included is a ten minute film 'Why Not Art Now' showing student activities,in the Art Gallery of Ontario Junior Art Classes.

(*) **Space:**
15 free standing screens and 15 panels
250 running feet

Weight:
8 crates
600 lbs.

Fee:
$100.00

Organized by the Art Gallery of Ontario, in co-operation with Betty Nickerson

The Totem

Totem poles which told the history or ancestry of a clan or chief were also a means of artistic expression. The paintings and graphics selected for this exhibition illustrate two means of expression, the original creation of the totem pole, and the pictorial representation of the original three dimensional object.

There are works by Emily Carr, Sam Black and Walter Philips, as well as other artists, and while they are portraying a primitive art, their own imagination and artistic ability is realized. Totalling twenty-six original works in oil, water colour, engraving, drawing and wood-cut, this exhibition tells an interesting tale of the totem. There is an introductory panel with text on the history of the totem.

Space:
26 works
60 running feet

Weight:
4 crates
500 lbs.

Fee:
$30.00

Lent by The Glenbow-Alberta Institute, Calgary

Water Colours '69

Canadian Society of Painters in water colour

This exhibition is a collection of thirty-five paintings in water colour selected from the annual (1969) show of the Canadian Society of Painters in Water Colour, a national organization with members from coast to coast.

Here we see a variety of water colour technique and subject in a fine selection especially chosen for this travelling exhibition. The sizes vary, but the maximum size is 20 in. x 24 in., all are framed and protected with plexiglass. There is a catalogue of the exhibition with brief biographies of the artists.

(*) **Space:**
35 framed paintings
150 running feet

Weight:
5 crates
650 lbs.

Fee:
$35.00
includes 250 catalogues

Lent by the Canadian Society of Painters in Water Colour

Canada: Spring and Autumn

a selection from 'A Year of the Land'

This collection of photographs is a selection from the book 'Canada: A Year of the Land' produced by the National Film Board of Canada. Another selection **Canada: Winter and Summer** is offered as a separate exhibition.

It took more than a year for seventy-seven photographers to portray the face of Canada, and many more months to select the two hundred and forty colour and twenty black and white photographs which complete the total collection. The result is a view of Canada in all its parts and all its seasons. The pictures avoid familiar landmarks and photographic clichés; instead they create a new vision of the country, the result of the exploratory insight of sensitive photographers who were free to portray the country as they saw it.

There are one hundred and twenty photographs mounted with plexiglass and ready to hang: also included is an introductory panel with the names of the photographers.

Space:
120 framed photographs
250 running feet, double hanging

Weight:
14 fibre cases
700 lbs.

Fee:
$30.00

Lent by the National Film Board of Canada

Canada: Winter and Summer
a selection from 'A Year of the Land'

This collection of photographs is a selection from the book 'Canada: A Year of the Land' produced by the National Film Board of Canada. Another selection **Canada: Spring and Autumn** is offered as a separate exhibition. (See page 31)

There are one hundred and forty-four photographs mounted with plexiglass and ready to hang: also included is an introductory panel with the names of the photographers.

Space:
144 framed photographs
300 running feet, double hanging

Weight:
16 fibre cases
800 lbs.

Fee:
$30.00

Lent by the National Film Board of Canada

Ice Cold Bottled Drinks and Other Images

Eighty photographs by Philip J. Pocock, a photographer of international reputation, illustrate with wit and perception various aspects of the human environment. The photographs are taken in many parts of the world, but the majority are of Canada.

The show is loosely structured into three themes: Man the Monument Builder; The City; and Canada's Capital Celebrates. Here we see the effigy of an Elizabethan gentleman, Amsterdam's city centre, a store window in New York City, a psalmist's sign in Washington, the Speaker's Corner: Hyde Park, tourists posing for photographer at Old Fort Henry and many unusual photographs taken at the Central Canada Exhibition, Ottawa. The camera has been used in a direct manner with no burden of reverence for the beauty of the photographic process itself; these images are conditioned mainly by what interests the photographer and what symbolizes a larger concern.

Text on photostats is included in the exhibition, as well as a statement by the photographer, and an installation plan is available. The exhibition is designed by Philip J. Pocock, photographer, scientist, author, lecturer, and Director of the International Exhibition of Photography, Expo 67, Montreal.

Space:
80 mounted photographs
100 running feet

Weight:
1 crate
100 lbs.

Fee:
$30.00

Lent by Philip J. Pocock

Jeremy Taylor's Private View of Montreal

To Jeremy Taylor, the walls and city of Montreal are his very private world. He turns monotonous metropolitan disorder into tender vignettes, corroded surfaces are graced with cobwebs, and yesterday's bricks and today's urban hardware become invented memories of tomorrow.

He is neither pioneer nor formalist. His technique is traditional yet he achieves a new synthesis by placing unrelated objects together with a new angle of vision. Most recognizable is the obedience to a completely personal taste, which dictates a perfect rendering of the static, turning figures into monuments, or fading them out leaving only a trace of their insignificance.

There are fifty black and white matted prints each 16 in. x 20 in. mounted with plexiglass and ready for hanging. The actual photographs are no larger than 8 in. x 10 in.

Space:
50 photographs
135 running feet

Weight:
5 fibre cases
250 lbs.

Fee:
$20.00

Lent by the National Film Board of Canada

de Viser, John
Mont Saint Michel: France
Photograph
From *Other Places*
lent by the National Film Board of Canada

Other Places

Here are simple but eloquent glimpses into many lands, gathered by twenty-five Canadian photographers in places other than home.

Roloff Beny captured with delicacy the mist-engulfed Sans Souci Palace in Haiti, Sam Tata witnessed the end of an era in the orient and George Hunter, travelling through Japan, Greece, Peru, Thailand and Taiwan, recorded with consumate skill the day to day happenings. While the scope of photographic interest ranges from Tibor Gatszegi's hauntingly beautiful New England farmland, to Michael Semak's unforgettable dove enshrined in barbed wire, the great majority of the pictures are concerned with some aspect of the human story. All of them reveal a reverence for the dignity of life whether it be reflected in the burning eyes of Nina Raginsky's Mexican peasant or Yousuf Karsh's masterly portrait of Giacometti.

There are one hundred and seven black and white prints, 16 in. x 20 in. and 20 in. x 24 in., mounted with plexiglass and ready to hang, also an introductory panel with the names of the photographers. A catalogue of the exhibition, 'Image 3', may be ordered from the National Film Board of Canada.

Space:
107 framed photographs
250 running feet, double hanging

Weight:
11 fibre cases
550 lbs.

Fee:
$30.00

Lent by the National Film Board of Canada

The Photograph as Object: 1844-1968

The purpose of the exhibition is to explore photography as an expressive medium in both its forms as a consciously artistic process as well as a documentary activity, with special emphasis upon the role the original print plays in the quality of the expression.

Selected from the newly formed collection of photographs in the National Gallery of Canada, are original photographic prints from 1844 to 1968 by some of the world's great photographers, including David Octavius Hill, Hippolyte Bayard, Julis Margaret Cameron, Frederick Evans, Nadar, Stieglitz, Walter Evans, Edward Weston, Minor White and Nathan Lyons.

There will be a special catalogue, with an introduction by J.W. Borcoman, Director of Education, National Gallery of Canada.

Space:
75 photographs framed in aluminum/plexi
250 running feet

Weight:
5 crates
650 lbs.

Fee:
$100.00

Organized by the Extension Services of the National Gallery of Canada

Photography in Canada

Fifty-three photographers explore Canada through highly individual techniques. This show, originally known as 'Photography 67', was the first annual exhibition to be presented by the National Film Board of Canada to stimulate creative photography across the country.

The collection of black and white prints presents the day to day world captured through the lens of such artists as Michael Semak, the photographs of Guenter Karkutt, the bold compositions of Michel Proulx, the promising work of Winnipeg teen-ager Gerry Kopelow, the mature artistry of Yousuf Karsh, and many other photographic personalities.

There are one hundred and forty-eight black and white prints, 16 in. x 20 in. and 20 in. x 24 in., mounted with plexiglass and ready to hang. There is an introductory panel with the names of the photographers, and a catalogue of the exhibition, 'Images 2', may be ordered from the National Film Board of Canada.

Space:
148 framed photographs
300 running feet, double hanging

Weight:
15 fibre cases
750 lbs.

Fee:
$35.00

Lent by the National Film Board of Canada

Realism in Photography

Frank Royal's realistic interpretations of the North American scene reveal the beauty of familiar objects, landscapes, figures, and old buildings, heightening our awareness of the world around us.

Royal, Director of Technical Services, Walter A. Carveth Limited, Toronto, has been taking pictures for over forty years and has achieved an international reputation creating photographs which are full of inspiring images and impressions. He has been described as a photographer's photographer, whose disciplines, selectivity and simplicity of form are expressed with clarity and technical perfection.

This exhibition consists of eighty photographs; they are matted, protected with acetate and are ready for hanging. The photographs are 16 in. x 20 in. and 20 in. x 30 in. and there is an introductory panel with text.

Space:
80 photographs
250 running feet, double hanging

Weight:
2 crates
200 lbs.

Fee:
$30.00

Lent by Walter A. Carveth Ltd., Toronto

The Renaissance
Images by Roloff Beny

Roloff Beny is a professional painter who is represented in museums and private collections in the United States, Canada and Europe. His painter's eye and training are evident in his photographs, and his sense of composition and design is free from sterile photographic 'rules' and preconceptions.

As an artist he begins with a sensuous appreciation and understanding of sculpture itself, and these thirty-one mounted photographs are most impressive, showing among others the monumental sculpture of Donatello, Michelangelo, Lombardo and Verrocchio. They are poetic images, and though they owe their precision to the skill of the photographer, it is the artist who creates.

Space:
31 photographs
180 running feet

Weight:
6 crates
830 lbs.

Fee:
$25.00

Organized from the collection of the Education and Extension Department of the Art Gallery of Ontario

Stones of History
Houses of Parliament, Ottawa

This photographic essay presents some of the photographs from the book 'Stones of History – Canada's Houses of Parliament' produced by the National Film Board of Canada, with the support of the Canadian Government Committee for Centennial Publications.

The Houses of Parliament in Ottawa are renowned as one of the finest examples of Neo-gothic architecture in North America. Even after repeated visits, the silent stones do not reveal all their secrets, recessed architectural details escape the casual visitor's eyes and remote carvings remain virtually unseen. This exhibition is offered as an intimate probing of the buildings by the camera to explore and reveal hidden detail, to capture and record their changing moods.

Two photographers were selected to produce this record, Chris Lund, for twenty years a photographer with the National Film Board, and Malak, who has been photographing the Parliament Buildings for the past fifteen years. There are twenty-four black and white and colour 16 in. x 20 in. prints, mounted with plexiglass, ready for hanging.

Space:
24 photographs
65 running feet

Weight:
3 fibre cases
150 lbs.

Fee:
$20.00

Lent by the National Film Board of Canada

Canadian Graphics '69
Canadian Society of Graphic Art

Artists from British Columbia to Newfoundland have contributed to this show of prints and drawings. The fifty works were selected from the 1969 annual exhibition of the Canadian Society of Graphic Art and some of Canada's best known graphic artists are represented.

A great variety of print making methods and techniques can be seen in this exhibition, including lithography, etching, dry point, linoleum and wood cut, monoprint, engraving, serigraph and aquatint.

The prints and drawings, range in size from 14 in. x 18 in. to 20 in. x 24 in. and are matted, protected by acetate and ready for hanging.

(*) **Space:**
50 prints
175 running feet

Weight:
2 crates
125 lbs.

Fee:
$35.00
includes 250 catalogues

Lent by the Canadian Society of Graphic Art

Canadian Printmakers—A Survey

As Canadian paintings take on monumental dimensions and similar purchase prices, it is fortunate for the general buying public that many of Canada's finest artists have adapted their ideas to the printmaking media. Often with the help of professional printers, they have livened the art market with large editions of inexpensive works of art, sometimes contributing miniature facsimiles of their canvases, but also exploring entirely new facets suggested by the medium.

All of the printmakers selected for this show are recognized for their proficiency in painting or sculpture and some, such as Molinari, Bush and Gaucher, have achieved international reputations. As printers they have in common a preference for silk-screening, and a broad stylistic bond in their tendency to abstract, and simplicity, in their frequent use of vivid colour. The juxtaposition of these well-known representatives from every part of the country creates a stimulating study of recent Canadian art.

There are thirty-five framed prints by such artists as Iain Baxter, Claude Breeze, Les Levine and Brian Fisher, selected from the collection of the Art Gallery of Ontario, and a film on the technique of printmaking is included.

Space:
35 framed prints
140 running feet

Weight:
5 crates
500 lbs.

Fee:
$50.00
includes a film and 250 catalogues

Organized from the collection of the Art Gallery of Ontario

Contemporary British Prints

Before the nineteenth century, few artists turned their own hand to the production of a print. Prints were produced by professional engravers in an effort to sell facsimiles of the painter's work to a larger public. The appearance of lithography, and more recently serigraphy, has drawn artists to printmaking in increasing numbers. Another dimension was added in the 1960's with a spectacular growth in the collecting of art, and autographic prints have become sign and symbol of the new collector's aesthetic aspirations.

Totalling twenty-nine prints, this exhibition consists of lithographs and serigraphs. Of the artists in the show, Richard Hamilton, Henry Munday, Eduardo Paolozzi and William Turnbull achieved maturity when abstract expressionism appeared in England; the remaining twelve artists represent a younger generation which came to prominence in its reaction to abstract expressionism, and most viewers will recognize the names of Boshier, Hockney, Jones, Smith and Tilson.

Space:
29 framed prints
110 running feet

Weight:
5 crates
200 lbs.

Fee:
$50.00
includes 250 catalogues

Lent by the Canadian Society of Graphic Art

Organized from the collection of the Art Gallery of Ontario

Pitseolak Cape Dorset, West Baffin Island
Playing Kickball with Demons
Print
From *Eskimo Art: Prints*
lent by the Department of Indian Affairs
and Northern Development

Eskimo Art: Prints

In their printmaking the Eskimos reveal themselves. Their isolated hunting existence has given their art a very special form and character, showing us ancient ways of seeing and creating.

Here we see the rolling gait of the polar bear, the sleekness of seals, the great weight of the walrus, the rhythm of a flight of geese, and the Eskimo himself, hunting, fishing, or with his family. Powerful human and animal forms stand out boldly, and in stylized design the artists often reveal their ancient mystical concepts.

The printmakers employ three techniques in their art as seen here; the stone cut, the stencil, and the engraving. The series is limited to fifty, and the signature of both the artist and the printmaker appear on each work. The prints in this exhibition are interesting in their variety of technique and location, coming from the Eskimo Cooperatives at Cape Dorset on West Baffin Island; Pouvngnituk, Quebec; and Holman Island, North West Territories.

Space:
30 framed prints
125 running feet

Weight:
3 cases
300 lbs.

Fee:
$50.00
includes 250 catalogues and a film 'Eskimo Artist: Kenojuak'

Lent by the Department of Indian Affairs and Northern Development

Georges Rouault: The Miserere Series

Rouault's work is represented in the world's major collections and this artist, who died in 1958 at the age of eighty-six, lived a life which spanned almost a century of profound historical change. He was apprenticed at the age of fourteen to a stained glass maker and his work throughout his entire life retained much of the sturdy, disciplined and powerful effect of this medium.

'Miserere', is the most monumental series of prints in contemporary times, and since their publication in 1948 they have assumed a classic place in graphic art. The themes and images of 'Miserere' revolve around the pathos and suffering of the human condition, engendered by war, the defects of human nature, and the problems of moral and material evil. In this series there are several landscapes of poetic and dramatic beauty, but the recurring theme is the sufferings of Christ interwoven with those of man. These prints are impressive both in their solemn beauty, and as a study of graphic techniques.

The fifty-eight prints are framed and protected with plexiglass. There is an introductory panel with a biography of the artist and text on the 'Miserere' Series.

Space:
58 framed prints
160 running feet

Weight:
8 crates
600 lbs.

Fee:
$100.00
includes 250 catalogues

Organized from the collection of the Art Gallery of Ontario

Homage to the Square
prints by Josef Albers

In 1949 Josef Albers, the American artist, began a series of paintings which he called 'Homage to the Square'. By choosing the simple compositional device of painting a solidly coloured square within a solidly coloured square, these rationally conceived works represent nothing, symbolize nothing, and express nothing. They are two dimensional surfaces on which Albers can explore the many optical sensations created by the juxtaposition of different colours.

At first glance, the prints appear rigid and austere, and the edges separating the different colour areas are sharply defined. After a few moments of looking, these clearly demarcated colour areas begin to glow and dissolve into one another, and the rigid geometric composition is replaced by an all over vibrant optical sensation which expands beyond the boundaries of the print.

There are ten original framed silk screen prints (17 in. x 17 in.) and an introductory panel.

Space:
10 framed prints
35 running feet

Weight:
1 crate
60 lbs.

Fee:
$15.00

Organized from the collection of the Art Gallery of Ontario

Montreal Graphics
The Graphic Guild

In this exhibition there are thirty-three prints by seventeen artists, including Kittie Bruneau, Yves Gaucher, Roland Giguère, Jacques Hurtubise, Richard Lacroix, Guido Molinari, Robert Savoie, Francois Dallégret, Rita Letendre, Alfred Pellan and Serge Tousignant, all well known as painters or sculptors.

This fine selection is from the Graphic Guild of Montreal, formed a few years ago to publish the best prints by Canadian artists and to publicize and distribute these throughout Canada. The prints are matted in two uniform sizes (35 in. x 28 in. and 26 in. x 20 in.); they are protected with acetate and are ready for hanging; there is a photostat with a catalogue of the exhibition, listing the artists and titles.

Space:
33 prints
140 running feet

Weight:
1 crate
100 lbs.

Fee:
$25.00

Lent by the Graphic Guild, Montreal

Poster: Craft and Art

Artists today are moving into the field of poster design with increasing frequency. Where in the past, an exhibition might be advertised by a reproduction of the artist's painting, he is now often invited to design an original print, and poster-prints which originate in this way are becoming an object of keen interest among collectors.

The present exhibition contains examples of 'original' posters by such well-known artists as Robert Indiana, Roy Lichtenstein and Ernest Trova, as well as examples using the reproduction method.

There are twenty-four posters, matted and protected with acetate; also included is an introductory panel with the names of the artists.

Space:
24 posters
100 running feet

Weight:
1 crate
100 lbs.

Fee:
$25.00

Organized from the collection of the Art Gallery of Ontario

Rauschenberg Drawings
for Dante's 'Inferno'

The original drawings for Dante's 'Inferno' created by Rauschenberg in 1959 and 1960 are now in the Museum of Modern Art in New York. They combine combine transfer and collage techniques with a variety of media, such as coloured pencil, crayon, gouache and water colour, and this exhibition is of a limited edition of colour facsimilies after the original drawings.

Each canto from Dante's 'Inferno' is illustrated; there are thirty-four prints and a title panel, each 18 in. x 18 in., framed and covered in plexiglass.

Space:
34 framed prints
110 running feet

Weight:
3 crates
300 lbs.

Fee:
$25.00

Organized from the collection of the Art Gallery of Ontario

Toronto 20

This exhibition is of twenty prints by twenty Canadian artists associated with Toronto, including Jack Bush, Graham Coughtry, Gerald Gladstone, John Meredith, Michael Snow, Tony Urquhart and Dennis Burton.

This portfolio of prints represents a blending of ideas, and collaboration between the artists; the result is an interesting variety of techniques. The exhibition is accompanied by six panels of photographs of the artists, with text and one title panel.

Space:
20 prints and 6 panels
75 running feet

Weight:
3 crates
240 lbs.

Fee:
$25.00

Organized from the collection of the Art Gallery of Ontario

Ancient Buddhist Paintings from Japan

Until fairly recently Japanese art has been known in Europe and America mainly through 19th century paintings and prints, and the masterpieces of the earlier historic periods remained virtually unknown. This fine series of reproductions offers an opportunity to see works of art from the seventh to the eleventh century, revealing the life and thoughts of long ago.

They are reproductions of paintings on silk, paper or wood, illustrating legends, stories and events of ancient Japan. The compositions are harmonious and rhythmical and convey the impressive calm and tranquility of certain divinities, remarkable in the grace of their pose and variety of expression. Here on portions of scroll painting, we see excited crowds hurrying to a fire, Buddha enjoying sport in the palace, heavenly beings playing music, and Nirvana, the death of Buddha.

This exhibition consists of thirty-three reproductions (25 in. x 30 in.) including an introductory panel and photostats with information on ancient Buddhist art.

Space:
33 framed reproductions
140 running feet

Weight:
2 crates
160 lbs.

Fee:
$20.00
includes 250 catalogues

Organized by the Extension Services of the National Gallery of Canada

Animals in Art

From the Lascaux cave drawings to Chagall

Man has always been associated with animals and this is plainly revealed in his art, from the Lascaux cave drawings of thirty thousand years ago to Paul Klee's 'Tom Cat' seen in this exhibition of fifty reproductions.

Shown here are the earliest cave drawings, Assyrian reliefs, the Parthenon frieze, a Chinese horse, religious pictures, as well as portraits and landscapes from the Renaissance to contemporary times. All of these are united by the common theme of animals.

The animals range from beasts of burden and creatures of the hunt, to beloved pets and animals of fantasy and miracle. Noble, savage, or comic, they are shown in all their varying moods and attitudes.

This is an exhibition of great charm which will delight both young and old, and is recommended as a teaching show.

* **Space:**
50 framed reproductions
200 running feet

Weight:
8 crates
600 lbs.

Fee:
$35.00

Organized from the collection of the Education and Extension Department of the Art Gallery of Ontario

Development of Colour in Western Art

A teaching exhibition

This exhibition has been arranged as a teaching show. Fifty reproductions are used to demonstrate the development of colour from Delacroix to Optical art.

A wide range of possibility is explored and all the modern movements are included. The brightening of the palette, and the increasing depth and brilliance of colours is shown; however, the changes in vision which called for changes in technique are always stressed. Among the works reproduced are Monet's 'White and Purple Water Lillies', Renoir's 'Rowers' Lunch', Seurat's 'The Side Show', Van Gogh's 'Sun Flowers', Matisse's 'Grand Interior Rouge' and Kandinsky's 'Improvisation'.

The show is accompanied by photostats with relevant text, and a film is offered as part of the exhibition.

(*) **Space:**
50 framed reproductions
200 running feet

Weight:
8 crates
600 lbs.

Fee:
$40.00
includes a film

Organized from the collection of the Education and Extension Department of the Art Gallery of Ontario

Drawings of Leonardo da Vinci

It is in Leonardo's drawings that we are best able to appreciate the extent and range of his genius. They show every aspect of his thought and endeavour with absolute completeness. Leonardo the botanist, geologist, architect, inventor, anatomist and military engineer becomes known to us through this series of sketches.

Leonardo was the universal genius, the intellectual artist, possessed of an insatiable curiosity which led him to pursue scientific research. Some element of beauty, some exquisite rhythm always crept into his statement, however factual his purpose in committing an idea to paper.

The exhibition is divided into two parts (A and B) and the subject matter is equally distributed into studies of the Madonna, allegorical and satirical drawings, studies of rocks, maps and plants, drawings of the human figure, horses and other animals, and the series of catastrophes and deluges.

The information given below refers to each part (A and B).

Space:
43 framed reproductions
150 running feet

Weight:
5 crates
340 lbs.

Fee:
$20.00
includes 250 catalogues

Organized by the Extension Services of the National Gallery of Canada

Upper Palaeolithic
Group of Stags
Reproduction
From *Lascaux Cave Drawings*
organized by the Extension Services of the
National Gallery of Canada

Reproductions

8

Lascaux Cave Drawings

The paintings in the caves of Lascaux are among the earliest known examples of man's art, dating back twenty or thirty thousand years. These caves were only discovered in 1940 by four boys who were hunting rabbits, and revealed paintings of animals which were remarkably well preserved. They were created by Upper Palaeolithic man, often referred to as 'cave man'. He did not actually live in caves, but almost exclusively in rock shelters and houses, penetrating into the hillsides along old river courses or natural fissures to utilize such natural caves for his animal art.

The reproduction of such cave art is a very difficult task. However, Douglas Mazonowicz, a European artist, chose six of the interesting Lascaux paintings and working directly at the site, he painstakingly copied the originals for screens from which the prints were finally obtained. The results of his efforts are these excellent reproductions, in the original size and colour scheme, revealing the art of an ancient hunting and fishing folk who once lived in southern France.

The following reproductions are in the exhibition: 'Frieze of Small Horses', 'Group of Stags', 'Horse', 'Head of a Bull', 'Head of a Stag', and 'Two Bisons'. The panels are 8 ft. x 4 ft. to 5 ft. x 4 ft. in size, and are ready to hang.

Space:
6 panels
100 running feet

Weight:
2 crates
660 lbs.

Fee:
$25.00

Organized by the Extension Services of the National Gallery of Canada

Legendary and Dramatic Art

All the paintings in this exhibition communicate vividly with the viewer either because of their extremely dramatic presentation or because they represent moments of insight and vision. They range from the 16th to the 20th century, and are not only examples of the highest artistic quality but are penetrating perceptions of exciting events, legends and stories.

Rembrandt's 'Nightwatch' is highly dramatic; there is a quality of mystery in Pisanello's 'The Vision of Saint Eustache', black magic in Gauguin's 'The Medicine-Man', and great sorrow in Leonardo da Vinci's 'The Head of Christ', a detail from his 'Last Supper'.

There are thirty-two framed reproductions, and an introductory panel with relevant text.

Space:
32 reproductions
150 running feet

Weight:
3 crates
300 lbs.

Fee:
$20.00

Organized by the Extension Services of the National Gallery of Canada

Reproductions

8

Manet, Renoir, Cezanne

The finest quality reproductions of water colours and drawings by three masters are contained in this exhibition. The delicate colours of the work and the texture of the paper are faithfully reproduced, and here we see how these three artists sketched a variety of subjects with remarkable deftness and purity of line and colour.

There are figure studies, landscape and still life, and all are from the Mares Society print collection. Totalling twenty-two framed reproductions, this show could be a teaching exhibition as an introduction to the work of three modern masters.

Space:
22 framed reproductions
80 running feet

Weight:
3 crates
60 running feet

Fee:
$20.00

Lent by Hart House, University of Toronto

Rembrandt Drawings

Rembrandt is considered one of the greatest painters of all times; it is sometimes forgotten that he was also one of the greatest draughtsmen the world has ever known. The deftness of his stroke and the brilliance with which he merely suggests but totally describes a form is remarkable.

In this exhibition of thirty-four fine reproductions of drawings from the Hart House collection, we see the amazing breadth of artistic vision found in Rembrandt. The profound miracle of perfect understanding is always there, whether he looked at a town, or at figures, or created an inward vision of a religious subject. Among the prints seen here are his 'Sleeping Woman', 'Deriding of Christ', 'The Last Supper', 'Lament for Abel' and 'Two Standing Orientals'.

Space:
34 framed reproductions
110 running feet

Weight:
2 crates
200 lbs.

Fee:
$25.00

Lent by Hart House, University of Toronto

Picasso, Pablo
Les Demoiselles d'Avignon
Reproduction
From *Sixty Years of Picasso*
organized from the collection of the Education
and Extension Department, Art Gallery of Ontario

Sixty Years of Picasso

A teaching exhibition

Picasso is widely recognized as the most significant of modern artists. This exhibition shows Picasso in all the stages of his life and work, from the 'Art Nouveau' elegance and tragic sorrow of 'The Old Guitarist' through the Blue and Rose periods to the invention of Cubism in 'Les Demoiselles d'Avignon', the most crucial picture of the modern period.

The exhibition explores the changes Cubism underwent; 'Synthetic' cubism appears in the 'Three Musicians', the happiest picture of 'le jazz hot' ever devised, and at last, Picasso's expressive distortions as in 'La Femme qui Pleure'.

Perhaps no other artist has expressed with more passionate conviction the horror and futility of war than Picasso in his 'Guernica' seen in this show; his more classical moments are also beautifully represented, as well as his drawings of the dove, the faun and the bull.

Included are photostats of relevant texts, many drawn from Picasso's own writings. The exhibition is recommended as a teaching show on the modern master.

Space:
50 framed reproductions
200 running feet

Weight:
8 cases
600 lbs.

Fee:
$35.00

Organized from the collection of the Education and Extension Department of the Art Gallery of Ontario

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